

332 Charles E. Mayhew  
with Composers' Compts

# FOUR SONGS

WHERE THE BEE SUCKS.

LONG AGO.

THE JOY OF SPRING.

TWO SUMMERS.

By

Clara Ross Ricci.

(Mrs. Riccardo Ricci)

Price \$ 1.00

AGENTS

DAVIS BURKHAM & TYLER CO.  
WHEELING, WEST VA.

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# "WHERE THE BEE SUCKS"

ARIEL'S SONG.

SHAKESPEARE.

(The Tempest  
Act V, Scene I.)

Music by  
CLARA ROSS RICCI.

*Allegro Moderato.*

The piano introduction is in G major, 4/4 time. It begins with a mezzo-piano (*mp*) dynamic. The right hand features a series of ascending eighth-note runs, while the left hand provides a steady accompaniment of eighth notes. The tempo is marked *Allegro Moderato*. The introduction concludes with a *rit.* (ritardando) marking.

*leggiero.*

The first line of the song features a vocal melody in G major, 4/4 time, marked *mp* and *leggiero*. The lyrics are: "Where . . . the bee sucks, there . . . lurk I . . . . .". The piano accompaniment is in the same key and time, with a mezzo-piano (*mp*) dynamic. The melody is characterized by light, flowing eighth-note patterns.

*rall.*

The second line of the song continues the vocal melody in G major, 4/4 time, marked *rall.* (ritardando). The lyrics are: "In . . . . a cow - slip's bell . . . I lie . . . . .". The piano accompaniment is in the same key and time, with a mezzo-piano (*mp*) dynamic. The tempo is noticeably slower than the first line.

*cres.* *f* *rall.* *a tempo.*

There . . I couch when owls . . do cry . . when owls . .

*cres.* *colla voce.* *a tempo.*

*rall.*

. . . when owls . . do cry . .

*rall.*

*f* *Animato.* *cres.*

On the bats back do I fly af - ter sum - mer mer - ri - ly

*f* *Animato.* *cres.*

*ff*

fly . . . do . . . I . . . fly

*ff*



*mp*  
On . . . the bat's back do I . . . fly . . .  
*mp armonioso.*

*cres.* mer-ri-ly mer-ri-ly shall I live now, . . shall I live now . . . . . *rit.*  
*cres.* *rit.*

Un - der the blos - som that hangs on the bough, . . .  
*poco rit.*

*mp meno mosso e legato.* Un - der the blos - som that hangs on the bough . . . . . *legatissimo.*  
*Legato.* *delicato smorz.*  
*mp armonioso.*

*mf*

Un - der the blos - som that

*pp* *mf*

*legatissimo.*

hangs on the bough . . . . .

*delicato smorz.*

*pp*

*p* *cres.* *rit.*

*Tempo primo.*

*mp*

Where . . the bee sucks there . . . lurk I . . . .

*Tempo primo.*

*mp*

*rit.*

In . . . a cow - slip's bell . . . I lie . . .

*cres.*

*f rall.*

*a tempo.*

There . . . I couch when owls . . . do cry, . . . when

*cres.*

*colla voce.*

*a tempo.*

*rall.*

owls, . . . when owls . . . do

*rall.*

cry. . .

*f*

*l.h.*

To Mrs. Elsa Gundling Duga.

# "LONG AGO"

Words  
OLD ENGLISH.

Music by  
CLARA ROSS RICCI.

*Moderato.* *ten.* *ten.* *ten.*

*mf*

*rit.* *p*

*Tranquillo.* *mp*

Down in a val - ley where sun - - shine Falls all the long sum - mer.

*mp*

*mf cres.*

day . . . . . Stands by the road - side a cot - - tage But

*mf* *cres.*

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*ten.* *ff* *Molto affectuoso. with fervor.* *f*

O, it is far, far a - way . . . 'Tis there that my

*colla voce.* *f*

home was in child - - hood, When fa - ces be - loved I could

*dim.* *dim.*

*con dolore.* *ten.* *ad lib.* *pp* *molto*

see . . . . . But now, both the cot and the loved . . . ones Are

*rit.* *colla voce.* *pp*

*ritard.* *p* *dim.*

on - ly fond me - mo - ries to me . . .

*p* *rit.*

# "JOY OF SPRING"

Words by FRIEDERIKE

translated by  
N. MACFARREN.

Music by  
CLARA ROSS RICCI.

*Allegretto Moderato.*

The musical score is written for voice and piano. It begins with a piano introduction in 3/4 time, marked *mf* and *Allegretto Moderato*. The piano part features a flowing melody in the right hand and a supporting bass line in the left hand. The voice part enters with a melodic line, accompanied by the piano. The score includes several dynamic markings: *mf*, *Legato*, *poco rallent.*, *atempo*, and *colla voce*. The lyrics are: "Ah . . . . . Ah . . . . .", "Ah . . . . . Spring com - - eth . . . .", and "hi - - ther the hea - - vens are fair . . . . How .". The score concludes with a final piano flourish.

*cres.*  
green . . . are the mea - - dows how warm . . . is . . the

*poco rit.* *Brillante.* *poco cres.*  
air . . . . . Ah . . . . .

*poco rit.* *a tempo.* *8va* *legato.*

*dim.* *poco rallent.*

*dim. colla voce.* *a tempo.*

*Dolce p* *legato.* *cres.*  
Spring . . com - eth hi - - ther the

*p*

birds in the groves . . . war - ble and twit - - ter mer - - ry

lays to their loves . . . Ah . . .

Stretto. *cres.*

Stretto. *cres.*

trill.

*a tempo.*  
*mf*

Spring com - - - eth . . .

*poco rit.*

*delicato.*

hl - - ther be-hold . . . she is here . . . The

ten - der things I cher - - ish the vl - o - lets ap -



pear . . . . . Spring com - - eth . . hi - - ther be-.

*colla voce.*

hold . . . . she . . is here, . . . . Spring com - - eth

*accel.*

*cres.*

*l.h.*

*accel.*

hi - - ther be- hold . . . . .

*con forza.*

*f* *rall.*

she . . . . . is here. . . .

*8va*

*rall.*

*ff*

*p.*

# "TWO SUMMERS"

\* Words by  
JOSEPHINE H. NICHOLLS.

Music by  
CLARA ROSS RICCI.

*Allegro Moderato.*

The piano introduction consists of two staves. The right hand plays a series of chords and single notes, while the left hand plays a steady bass line. The tempo is marked *Allegro Moderato*. The first staff ends with a *rit.* (ritardando) marking.

The vocal line begins with a *mf* (mezzo-forte) dynamic. The melody is simple and lyrical, with the lyrics "In Sum - mer, when the pop - py bed Lit".

The piano accompaniment for the first phrase features a steady bass line and chords in the right hand. The tempo is marked *a tempo*.

The vocal line continues with the lyrics "all the lawn with glo - ry, To shy sweet eyes and down - bent head He." The melody is simple and lyrical.

The piano accompaniment for the second phrase continues with a steady bass line and chords in the right hand.

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told the old sweet sto - - ry, In sum - mer, when with

joy - ful swing The bride bells swept the land, . . . . . He

drew a gold - en wed - ding ring Up - on her trem - bling hand.

*espress con dolore.*

*Piu lento.* *p*

In Sum - mer, when the sun - shine made A

*Piu lento.*

*con dolore.*

path-way to the sky, Up - on his breast she leaned her head, And

*Piu lento pp* *con tristezza.* *ad lib.*

did not fear to die, Up - on his breast she leaned her head, And

*Piu lento pp* *ad lib.*

*ppp*

did not fear to die. . . . .

*rit.*